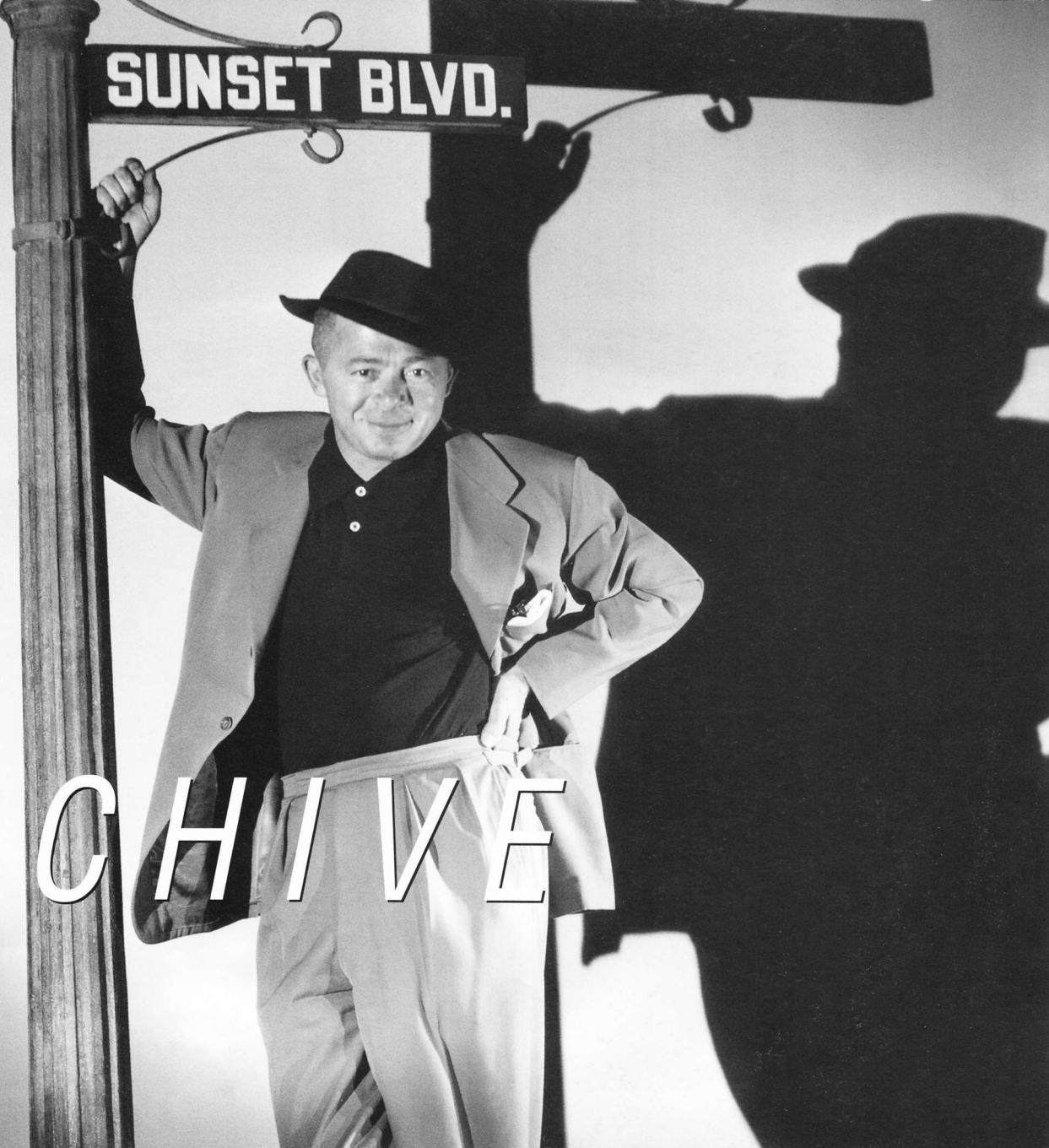


ARCHIVE



Billy Wilder

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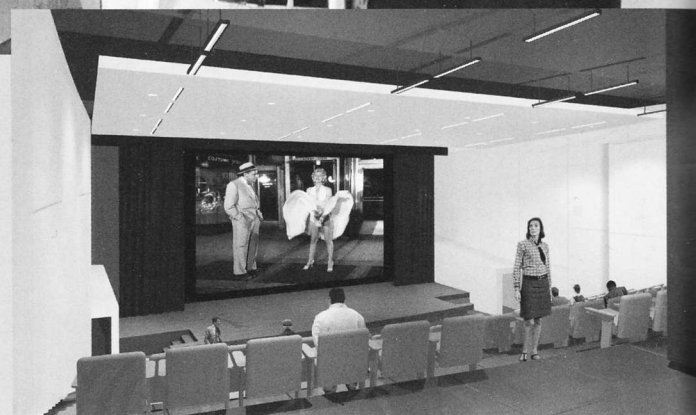
October/November 2003

THE ARCHIVE ANNOUNCES A NEW HOME... By Kelly Graml THE BILLY WILDER THEATER!



Above, left to right:
Michael Maltzan,
Ann Philbin, Curtis Hanson,
Audrey Wilder, Tim Kittleson.
Photo: Burt Levitch.

Right:
Audrey and Billy Wilder.
Archival photos from Portrait File
(Collection 204). Arts Special
Collections, Research Library,
University of California, Los
Angeles



Above: Theater interior. Architect's rendering: Michael Maltzan Architecture.

Audrey L. Wilder, widow of celebrated writer-director Billy Wilder, has donated \$5 million to build the **Billy Wilder Theater** within the UCLA Hammer Museum. The 288-seat theater will be the new home of the UCLA Film and Television Archive's acclaimed public screenings and is the centerpiece of the museum's ambitious renovation plan.

"We deeply appreciate the Wilder gift... which will enable two of UCLA's great public-arts venues to present world-class programs in a state-of-the-art facility," said UCLA Chancellor Albert Carnesale.

"This gift reflects Billy's passion for film and art, and his dedication to supporting and encouraging artists of all kinds," Mrs. Wilder said. "I think he would be thrilled to have his name on this theater and to see the neighborhood truly come to life.

A CULTURAL CENTER IN THE HEART OF WESTWOOD

The Billy Wilder Theater will fulfill the Archive's long-standing desire to be part of an important and accessible cultural center in the heart of Westwood. Theater patrons will be able to immerse themselves in a complete day of arts-related activities — all in one complex. Patrons can:

- attend the Archive's internationally renowned film and video screenings;
- enjoy the Hammer Museum's important permanent collections and exhibitions;
- browse the museum bookstore's expanded cinema section, including volumes related to Archive programs;
- relax in the new museum café or restaurant.

In addition, visitors may easily stroll through Westwood Village with its wide variety of restaurants, coffeehouses and shops.



Above: Lobby entrance to theater. Architect's rendering: Michael Maltzan Architecture.

THE BILLY WILDER THEATER

The UCLA Hammer Museum's renovation project has been designed by noted Los Angeles-based architect Michael Maltzan. The Billy Wilder Theater, as a stand-alone part of the project, is set to begin construction sometime next year. "The new theater will in every way be an exceptional setting for the critically acclaimed and eclectic public screenings the Archive presents each year," said Archive Director Tim Kittleson. The theater will have the versatility to project early nitrate films, present the latest digital video and film projects—even communicate via satellite. With these capabilities, the Archive will be able to present the entire past, present and future of moving images in comfortable and enjoyable surroundings:

- All 288 seats will be stadium-style and digitally wired.
- The theater will house Kinoton film projectors, the finest in the world.
- The projection booth will be able to present complex multimedia projects that switch back and forth from film to Beta to VHS to digital video and more.

"Billy Wilder's intelligence, artistry and international reputation are emblematic of the Archive's goal to use this new venue to present the highest quality film from around the world," said Kittleson.

BILLY WILDER'S LEGACY

Billy Wilder, who died in March 2002 at the age of 95, left an unparalleled cinematic legacy. The Viennese-born émigré fled Nazi Germany in the 1930s to become one of the most highly regarded writer-directors in postwar Hollywood. During a career that spanned over five decades, Wilder won international acclaim for a body of work that gave the American cinema some of its most memorable, now-iconic images laced with the sharpest of wit.

Many of Wilder's classic films reside within the motion picture collection of the UCLA Film and Television Archive, including "The Lost Weekend" (1945), "Sunset Boulevard" (1950), "Some Like It Hot" (1959), "The Apartment" (1960) and "Irma La Douce" (1963). In addition, the Archive has restored four films written and/or directed by Billy Wilder: "Ball of Fire" (1941), "The Major and the Minor" (1942), "Double Indemnity" (1944) and "A Foreign Affair" (1948). In 2000, the Archive teamed with the Academy of Motion Picture Arts and Sciences and the American Cinematheque to pay tribute to Wilder's brilliant legacy in filmmaking, with the Archive focusing on his work as a screenwriter.

A resident of Westwood, Billy Wilder's enthusiasm for film was matched with an interest in paintings and drawings. Over a half century, Wilder built a major collection of Impressionist and Modern art including works by Picasso, Klee and Miró. It is particularly appropriate that this state-of-the-art theater in UCLA's major museum complex will bear his name.

THE MOVIE THAT INSPIRED ME

By Cornelia Emerson



Harrison Ford in *"Blade Runner"* (Ridley Scott, 1982).



Dustin Hoffman and Jon Voight in *"Midnight Cowboy"* (John Schlesinger, 1969).



The fourth edition of "The Movie That Inspired Me," hosted by writer-director and Archive Chairman **Curtis Hanson** (left), took place in May and early June. First launched in 1999, the series asks several film artists to pick a movie that influenced them personally or professionally. This year the guests were writer-director Christopher Nolan ("Memento," "Insomnia"), writer-director Todd Haynes ("Safe," "Velvet Goldmine," "Far from Heaven") and actor-author Carrie Fisher ("Star Wars," "Postcards from the Edge"). Composer Elmer Bernstein was originally scheduled to appear, but was ultimately unable to attend. Instead, he sent thoughtful written comments that were read after the screening of his selection.

CHRISTOPHER NOLAN

For the first night's screening on May 15, Christopher Nolan requested the original version of Ridley Scott's *"Blade Runner"* (1982). Asked why he chose this film, Nolan responded: "What is interesting about a film like this is the obsessive attention to detail. It's made for multiple viewings, this sort of meticulous filmmaking." Talking about his own films, he commented: "I enjoy films that take you into a comprehensively created world that you get lost in. The film should draw you into the maze of the narrative with the characters, rather than hanging above it and seeing all the mistakes they're making. I like stories that take a strong point of view."



TODD HAYNES

On May 22, writer-director Todd Haynes came to UCLA, with his selection *"Midnight Cowboy"* (John Schlesinger, 1969). "The thing that excited me was the editing, this desire to put images next to other im-

ages, associative montages and memory pieces. It works narratively; it works emotionally." He went on: "There's something so raw and beautiful about Jon Voight's performance. It works in the most beautifully cinematic way; images tell the story." He spoke of *"Far from Heaven"* as "a project where style, design, music and color are more foregrounded than usual in movies today... It's honoring a kind of naiveté that we can't have now because we know too much." But meaning is always paramount: "We're always reading narrative into everything we see, a driving desire that we have to make stories out of clouds in the sky."

ELMER BERNSTEIN

On May 29, the legendary composer Elmer Bernstein sent comments about his chosen film, *"Alexander Nevsky"* (1938), directed by Sergei Eisenstein, with music composed by Sergey Prokofiev. "This film was my first experience of the feeling that music could take the cinema experience to a new level. It is what music is as an art that



"A Tree Grows in Brooklyn" (Elia Kazan, 1945).

imbues it with a particular power of communication. That is because music by its very character is that art which begins where pictures and words end. It is an art that most directly engages the emotions of its audience. It is that quality that makes music such an important adjunct to the motion picture."

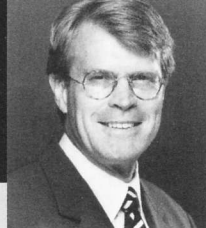


CARRIE FISHER

The final screening was of the 1945 "A Tree Grows in Brooklyn," directed by Elia Kazan, taken from the Betty Smith novel by Frank Davis and Tess Slesinger with an uncredited contribution by Anita Loos. It was selected by actor-author Carrie Fisher. She discussed her attraction

to family dramas like this one—even though her own show-business family was very different from the one on the screen. Her own writing draws on personal experience: "The way you organically write is for yourself, then ultimately you hope that you would create community." Having written both for film and for publication, she says: "I like the community of films, and that's fun; but you get more control with books."

Ted Donaldson, the actor who played the boy Neeley in the film, was a surprise guest at the "Tree Grows in Brooklyn" screening. He reminisced about working with Elia Kazan. "A story about a child growing up and a family and their relationships, that's what we worked on. It's one of the greatest pieces of ensemble acting in American film."



DIRECTOR'S LETTER

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We have wonderful news to share with you. Before too long, the Archive's public programs will be moving into a new home...the **Billy Wilder Theater** in the UCLA Hammer Museum (pages 2-3). This is thanks to the great generosity of Mrs. Audrey L. Wilder, who has made a \$5 million donation in honor of her late husband. The Billy Wilder Theater couldn't be a more fitting name for the Archive's new home. The great director's wit, intelligence, sophistication and international reputation are emblematic of our goal to present the highest quality film from around the world. Construction will begin sometime in the next year.

In the meantime, the Archive's current home on campus, the **James Bridges Theater**, has gotten a major facelift (page 12). Most importantly, the sound system has been upgraded. The improvements were undertaken by the School of Theater, Film and Television with funds from the Bridges/Larson Foundation. Dolby, DTS, THX, JBL and QSC Audio also deserve thanks for their contributions of equipment and/or services. In another development, Archive audiences now will have the ability to purchase **advance tickets online** at www.cinema.ucla.edu.

Because of the state budget crisis, the **California Arts Council** has sustained tremendous cuts and has had to suspend its grants program for the foreseeable future (page 9). California will now spend three cents per capita on the arts, when the national average is \$1.10. Since CAC grants have provided important support to the Archive for more than fifteen years, this will seriously impact our programs and services.

The budget crisis has hit the University too, so the Archive must rely even more than usual on private support. This is the time of year when we reach out to our old friends on the **Archive Council**, asking them to renew their membership—and to new friends who we hope will consider joining this all-important group. (Details are on page 7.) We are always inspired by the Council's generosity, which makes a tremendous difference in our ability to educate, entertain and inspire far into the future. To achieve excellence.

Timothy Kittleson
Director

THE PACKARD HUMANITIES INSTITUTE & THE STANFORD THEATRE FOUNDATION



Harold Lloyd in "Welcome Danger" (Mal St. Clair, 1929).

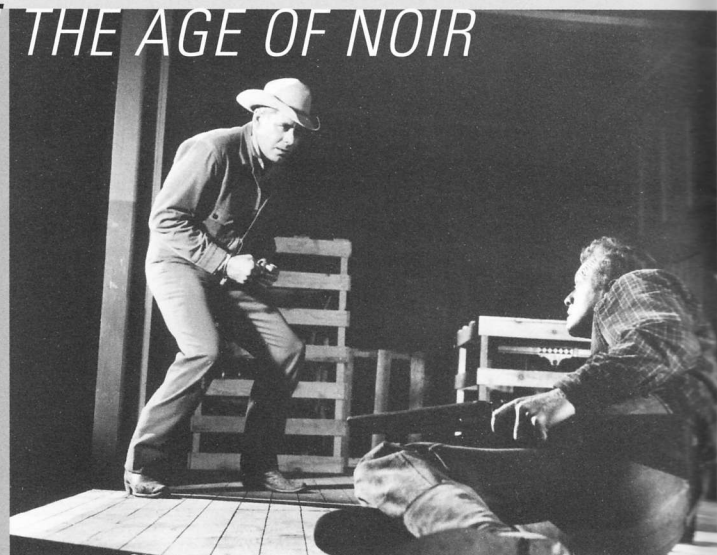
The **Packard Humanities Institute** has provided a grant of \$300,000 to preserve a fascinating range of films at the Archive. New projects include silent film classics such as Herbert Brenon's "Beau Geste" (1926), starring Ronald Colman, and Victor Seastrom's "The Scarlet Letter" (1926), starring Lillian Gish. Well-regarded films of the sound era are also represented, including William Wyler's "Counsellor-at-Law" (1934), starring John Barrymore, and Rouben Mamoulian's "Love Me Tonight" (1932), starring Maurice Chevalier and Jeanette MacDonald. There are interesting rarities such as "A Night in Casablanca" (Archie

L. Mayo, 1946), one of the Marx Brothers' post-MGM films, and the first sound version of "The Scarlet Letter" (Robert G. Vignola, 1934), featuring Colleen Moore in her final screen appearance. The list also includes two more features from the Archive's ongoing Harold Lloyd project, "A Sailor-Made Man" (Fred Newmeyer, 1921), his first full-length comedy, and the rarely seen silent version of his first talking comedy, "Welcome Danger" (Mal St. Clair, 1929). The Packard Humanities Institute is also contributing to the preservation of "Design for Living" (Ernst Lubitsch, 1933), "Lorna Doone" (Maurice Tourneur, 1922), "My Best Girl" (Sam Taylor, 1927) and "Penny Serenade" (George Stevens, 1941). In addition, the **Stanford Theatre Foundation**, which works closely with PHI, recently helped the Archive complete preservation of "The Dark Mirror" (Robert Siodmak, 1946).

The Packard Humanities Institute has also awarded the Archive a grant of \$200,812 to provide salary support and benefits for four staff positions during the 2003-04 fiscal year. One position is on the Archive's regular preservation staff; three of the positions are in the Stanford Theatre Film Laboratory, which PHI is developing in cooperation with the Archive to provide on-site preservation services in the Archive's Hollywood facility.

COLUMBIA RESTORATIONS: WESTERNS IN THE AGE OF NOIR

Far from being at home on the range, the Westerns of the post-World War II era are studies in psychological complexity--focusing on intense emotions like greed, envy, revenge, jealousy and race hatred. "Columbia Restorations: Westerns in the Age of Noir" was the first in a multi-part series that will highlight Sony Pictures Entertainment's program to restore titles from the rich Columbia Pictures library. **Grover Crisp**, Vice President of Asset Management and Film Restoration at the studio, was on hand for the opening night on July 11 to discuss Sony's ambitious restoration program. On July 17, Glenn Ford's son Peter represented his father at the screening of "3:10 to Yuma" (Delmer Daves, 1957), which featured the elder Ford in the role of the villain.



Glenn Ford in "3:10 to Yuma" (Delmer Daves, 1957).

THE ARCHIVE COUNCIL

GIVING OPPORTUNITIES

Direct Gift

By credit card or check (payable to The UCLA Foundation). To charge your gift to your credit card, please call 310-206-6154. Gifts of \$1,000 and above qualify for membership in the Archive Council, the UCLA Film and Television Archive's annual support group.

Matching Gifts

Many employers will match employees' gifts to the Archive. Send a gift (payable to The UCLA Foundation) accompanied by a matching gift form obtained from the employer's personnel or employee relations office.

Securities

The full market value of gifts of appreciated securities is tax deductible. In most cases, appreciation in the value of the security benefits the Archive and is not taxable to the donor.

Real Estate

Real property, either in entirety or in part, can be deeded to The UCLA Foundation to benefit the Archive. It is possible to arrange a sizable tax deduction by deeding a home to the Archive, while continuing to occupy the property for life.

Gifts with Lifelong Income

Donors can transfer money, securities or real estate in trust to the Archive and receive income for themselves (or another) for life. The trust can be managed by The UCLA Foundation. Donors may receive immediate tax benefits, and ultimately the Archive receives the trust property.

Bequests

In writing a will or living trust, donors can specify that they would like their estate to benefit the Archive.

FOR FURTHER INFORMATION, PLEASE CONTACT:

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Mimi and Werner Wolfen
Bud Yorkin
Mr. and Mrs. Hans Zimmer

*Deceased

PARTNERS & FRIENDS

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NEA GRANT

The National Endowment for the Arts has granted \$15,000 to the Archive for a tribute to the great romantic director Frank Borzage, to be screened in November 2003. (See article on back cover.) The program will also feature a selection of films by directors inspired by Borzage. The NEA has funded both preservation projects and public programs at the Archive over the years.

NATIONAL FILM PRESERVATION FOUNDATION PROJECTS

The National Film Preservation Foundation, with funding from The Film Foundation, has given the Archive an Avant-Garde Masters Grant of \$20,000 to preserve both the 16mm and 35mm versions of Kenneth Anger's poetic experimental film "Rabbit's Moon" (1970). The NFPF has also awarded the Archive a grant of \$7,000 for preservation of the highly regarded amateur filmmaker Sid Laverents' short "Stop Cloning Around" (ca. 1980).



"Chicano Love Is Forever" (Efraín Gutiérrez, 1977).

CHICANO CINEMA RECOVERY PROJECT

UC MEXUS (University of California Institute for Mexico and the United States) has awarded the Chicano Studies Research Center a \$15,000 grant to publish a scholarly book on filmmaker Efraín Gutiérrez as part of the Chicano Cinema Recovery Project. The Archive is collaborating with the Chicano Studies Research Center on this project to identify, preserve and make accessible the independent productions of Chicano filmmakers, and will be preserving several Gutiérrez titles.

CHACE PRODUCTIONS — MIAS FUND'S FIRST FOUNDING MEMBER

Chace Productions, an industry leader in sound preservation and restoration for film, DVD and broadcast, located in Burbank, California, has become the first founding member of the Moving Image Archive Studies (MIAS) Fund. Chace, which is also a founding member of the National Film Preservation Foundation and the newly formed National Television and Video Preservation Foundation, has made a pledge of \$15,000 for an initial three-year membership. The Fund will help to support many aspects of the new and innovative MIAS graduate program, including student fellowships, internships and guest speakers. Chace's gift will also generate matching funds from the National Endowment for the Humanities' current grant to the Archive for this program.



"Moulin Rouge" (John Huston, 1952).

THE FILM FOUNDATION

Martin Scorsese's Film Foundation has announced a generous donation of \$325,000 in support of film preservation at the Archive. "Moulin Rouge" (John Huston, 1952) stars José Ferrer as painter Toulouse Lautrec in colorful 19th century Paris. Other projects range from the 1925 silent "The Red Kimona," directed by Walter Lang and written by Dorothy Arzner, to two important films of the independent movement—Shirley Clarke's innovative "The Connection" (1962) and John Cassavetes' "Faces" (1968), with its moving portrayal of the disintegration of a marriage. The Archive will also preserve three films by the experimental filmmaker Kenneth Anger, "Fireworks" (1947), "Scorpio Rising" (1963) and "Kustom Kar Kommandos" (1965). Finally, funds previously donated by The Film Foundation will be used to complete ongoing work on "The Adventures of Tarzan," a rare silent serial.

Please note: In our article on The Film Foundation in the April/May 2003 issue, we neglected to mention that the preservation of "A Farewell to Arms" (Frank Borzage, 1932), as well as "Diary of a Chambermaid" (Jean Renoir, 1946) and "Paths of Glory" (Stanley Kubrick, 1957), would be supported by The Film Foundation through funds initially donated by the Hollywood Foreign Press Association. Our thanks to both institutions for their support.

IN MEMORY OF CHARLES BARILE

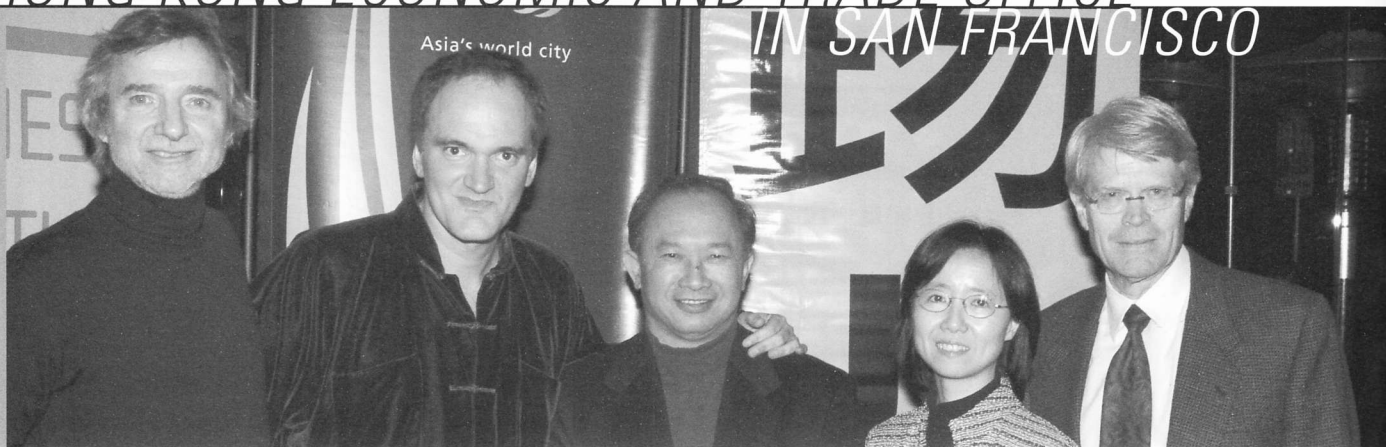
The widow of the late Charles Barile, a UPN publicist who attended film school at UCLA, wanted to direct memorial gifts in his honor that would reflect his great love of the movies. The Archive is the beneficiary of the generosity of his family, friends and colleagues. About \$1,150 has been raised so far.

CAC GRANTS PROGRAM

When California's 2003-04 state budget was signed in August, the California Arts Council suffered an overall decrease of 86% compared to 2002-03. The CAC's budget will now be only about \$3 million, including \$1 million from the state and the rest from federal and private sources. In response, the CAC has been forced to suspend its grants program for 2003-04, and will not accept requests for the 2004-05 funding cycle. Instead, it will focus attention on arts advocacy and maintaining the arts infrastructure of the state. The loss of the CAC funding will hit the Archive hard, for it has been an invaluable partner in our public programming efforts for more than fifteen years.

THE HONG KONG ECONOMIC AND TRADE OFFICE IN SAN FRANCISCO

Left to right:
Curtis Hanson,
Quentin Tarantino,
John Woo, Annie
Tang (Director of
the Hong Kong
Economic and
Trade Office) and
Tim Kittleson.
Photo: Joe Coomber.



Starting in 1997, the Archive has forged an important ongoing partnership with the Hong Kong Economic and Trade Office (HKETO) in San Francisco. The HKETO sponsored the "Made in Hong Kong" series in that year, opening with a gala premiere of "Comrades, Almost a Love Story" with director Peter Chan and star Leon Lai in attendance. "Days of Being Doyle," spotlighting Hong Kong-based cinematographer Christopher Doyle, followed in 1998. In Spring 2001, the HKETO gave major support to "Hong Kong Fruit," saluting filmmaker Fruit Chan; and in Fall 2001, it lent its support to "Go, Johnny To!" In Winter 2003, the HKETO was Presenting Sponsor of "Heroic Grace: The Chinese Martial Arts Film." Eight of the films, all Shaw Brothers classics licensed by Celestial Pictures Ltd., are now launched on a tour to more than 20 venues in North America.

Established in 1986, the Hong Kong Economic and Trade Office in San Francisco is the government office of the Hong Kong Special Administrative Region (HKSAR) on the West Coast. It promotes the economic and trade interests of Hong Kong and facilitates U.S. investment in the 19 Western states. In recent years, the HKETO has also become involved in highlighting cultural interchange.

Film occupies a privileged place at the intersection of culture and commerce, so the HKETO has given it special attention. For example, in addition to supporting various Hong Kong-related series at the Archive, the HKETO collaborated with the San Francisco Film Society by sponsoring Hong Kong films presented in its International Film Festivals in the past two years.

On the opening night of "Heroic Grace," the director of the HKETO, **Annie Tang**, commented that the Hong Kong conception of kung-fu, in which agility and skill were more important than sheer size and power, had caught on in the most mainstream Hollywood productions. "We are proud to say that some of those kung-fu classics are now celebrated by established cultural institutions like the UCLA Film and Television Archive," she said. Likewise, some of Hong Kong's best directors, cinematographers and martial arts choreographers had embarked on successful careers that span the Pacific. Film director John Woo, who served as Chairman of "Heroic Grace," is a prime example of the trend.

The Archive celebrates its successful partnership with the HKETO, which we hope will continue for many years to come.

MIAS STUDENTS GARNER AMIA AWARDS

Two students in the Moving Image Archive Studies M.A. program have received scholarship awards through the Association of Moving Image Archivists. **Doron Galili** has been awarded the 2003 Mary Pickford Scholarship, established in 1997 by the Mary Pickford Foundation. **Emily Staresina** has received the 2003 CFI Sid Solow Scholarship. Supported by Consolidated Film Industries, it was created in 1999 and named in honor of the founder of the company. Both awards consist of a \$4,000 scholarship to be applied to the students' registration fees and tuition. The students will also receive complimentary registration at the 2003 AMIA Annual Conference in Vancouver, where they will be presented with their awards at the Distinguished Scholars Luncheon on November 21.

59th FIAF CONGRESS

By Eileen Flaxman

Drawing together moving image archivists from all over the world, the International Federation of Film Archives (FIAF) held its 59th Annual Congress in Stockholm and Helsinki from May 30 to June 7, 2003. Representing the Archive were Director **Tim Kittleson**, Preservation Officer **Robert Gitt** and Cataloger **Jane Johnson**. FIAF Secretary-General **Steven Ricci** represented the UCLA School of Theater, Film and Television in his new position as Director of the Moving Image Archive Studies program.

At the **Second Century Forum**, Steven Ricci organized and moderated an International Symposium on the future of archival education, while Jane Johnson described and invited participation in **MIC: Moving Image Collections**, a collaborative project co-sponsored by the Library of Congress and the Association of Moving Image Archivists (AMIA). Robert Gitt enlightened FIAF colleagues with two presentations at a two-day Symposium, **"Fading Color Film — Preserve and Restore."** Gitt's lectures on Color Film History and Color Film Preservation and Restoration played to full houses, as did his preservation show of special outtakes from **Charles Laughton Directs: "The Night Of The Hunter"** (1955).

The formal business of the Federation, conducted during the **General Assembly**, was held at the Marina Congress Center, a world-class convention facility in Helsinki. Two new Member institutions were admitted, along with five Associates. Other main decisions included:

- Election of Robert Daudelin and Gianni Comencini as Honorary Members for the General Assembly.
- Announcement of Hanoi as the site of the 2004 FIAF Congress. On behalf of the Vietnam Film Institute, Dr. Hoang Nhu Yen informed the General Assembly of plans presently underway. Slovenia will host in 2005 and Brazil in 2006.
- Detailed information can be found on the new FIAF Website at www.fiafnet.org. In the past nine months, 25,000 visitors have visited the Website.

When it was founded in 1938, FIAF had four members. Today it comprises more than 120 institutions in over 65 countries and continues to grow. This is a gratifying reflection of the extent to which preservation of the moving image heritage has become a worldwide movement.

NAPA MOBILIZES FOR WAR

By Mark Quigley

On any given day, the Archive Research and Study Center (ARSC) tapes over 36 hours of selected network and cable news broadcasts for the Archive's News and Public Affairs Collection (NAPA). When major news breaks, ARSC's NAPA operation switches to a pre-planned "red-alert" mode, prompting staff to tape television coverage around-the-clock.

On March 20, 2003 when the United States launched a pre-dawn missile attack in Iraq, 25 VCRs tucked away in a small room in Powell Library were programmed to record unfolding coverage from a spectrum of broadcast sources. Through the continuing military operations in Iraq, ARSC staff worked together in a coordinated effort to insure that blanket coverage was acquired for future study by researchers. As a follow-up project, ARSC's graduate work-study staff reviewed hundreds of hours of this taped Iraq war coverage to supplement catalog records for eventual inclusion in the searchable NAPA database available online on the Archive's Website at www.cinema.ucla.edu.



In April the Archive presented a tribute to the career of film producer Moctesuma Esparza, who made an in-person appearance on April 15. Esparza has produced nearly two dozen features for theatrical release and cable, including Latin-themed films such as "The Ballad of Gregorio Cortez" (Robert Young, 1982), "The Milagro Beanfield War" (Robert Redford, 1988) and "Selena" (Gregory Nava, 1997). A UCLA alumnus, Esparza was honored with the Alumni Achievement Award in Theater, Film and Television at TFT's commencement ceremony on June 13.

Photo: Joe Coomber.

BRIDGES THEATER RESTORATION

The James Bridges Theater on campus, the Archive's principal venue, received a major renovation during the summer of 2003. The sound system has been replaced with a Dolby and a DTS digital 5.1 system; and the theater has been treated for acoustical properties. THX did the design, and the theater will be THX certified. With the changes, the Bridges Theater is equipped to run Dolby digital soundtracks and DTS digital soundtracks, as well as Dolby optical stereo tracks. The seats have been completely refurbished. The entire theater has been repainted and recarpeted. Finally, two handicapped areas have been created to accommodate those in wheelchairs. Archive audiences will appreciate these improvements as they return to screenings in the fall. The renovation was supported through the generosity of the Bridges/Larson Foundation. Dolby, DTS, THX, JBL and QSC Audio all donated equipment and/or services to the project.

GERMAN CINEMA 1946-1960

By Yvonne Behrens

From April 19-28, the Archive presented "After the War, Before the Wall: German Cinema, 1945-1960."

Often overlooked or dismissed by critics, these early years would launch West German cinema's reestablishment as a major film industry. Some of Germany's most celebrated emigrants such as Fritz Lang, Robert Siodmak and Peter Lorre returned home after successful careers in Hollywood. Directors Helmut Kaeutner, Wolfgang Staudte and Kurt Hoffman are remarkable, and some of the stars of this cinema also became known internationally like Hildegard Knef and Romy Schneider.

Even though this series drew numerous Germans to the James Bridges Theater, it found a new audience among the regular filmgoers too. It clearly showed that there is more to German cinema than Fassbinder, Herzog and Wenders and that UCLA's Programming Department is always eager to present new views into the film history of other countries.

ARCHIVE ENLIGHTENS UCLA's 18th CENTURY CONGRESS

By Mark Quigley



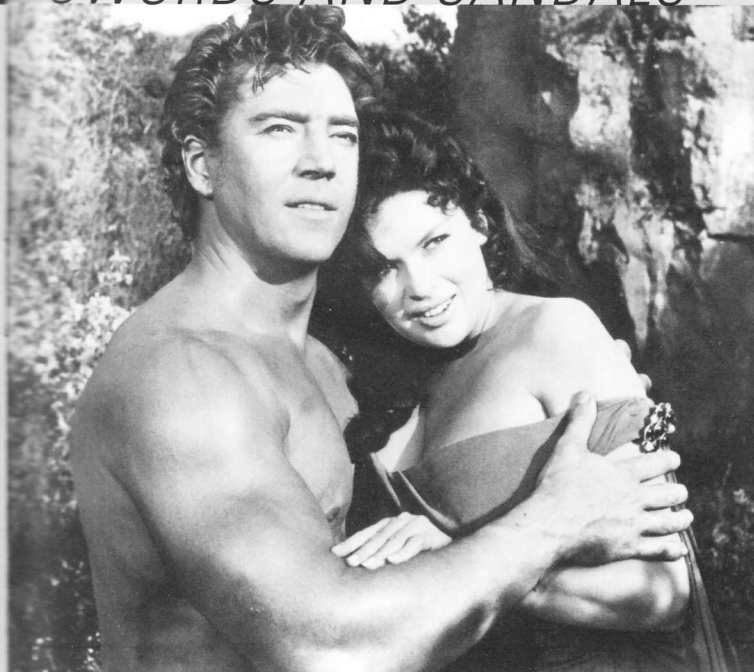
"Casanova" (Alexander Volkoff, 1927).

In August, the International Society for Eighteenth-Century Studies (ISECS) and the American Society for Eighteenth-Century Studies (ASECS) co-hosted ISECS' Quadrennial Congress on the Enlightenment on the UCLA campus. As a component of the academic offerings presented to Congress participants, the Archive Research and Study Center (ARSC) arranged for over a hundred 17th and 18th century-themed film and television holdings to be made available for individual research viewing in UCLA's Instructional Media Lab. Among the titles selected for study by ISECS organizers were works preserved by the Archive, including Josef von Sternberg's "The Scarlet Empress" (1934) and the Hallmark Hall of Fame presentation "The Patriots" (1963). The weeklong activities of the Congress also included a special Royce Hall screening of the Archive's 35mm tinted print of the Cinémathèque Française's restored version of "Casanova" (Alexander Volkoff, 1927).

SWORDS AND SANDALS

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Mickey Hargitay and Jayne Mansfield in "The Loves of Hercules" (Carlo Ludovico Bragaglia, 1960).

Italian movies celebrating mostly American bodybuilders in classical garb, dubbed the "sword and sandal" genre of the 1950s and early 1960s, got some long-overdue attention at the Archive this summer. The series also brought out several special guests. **John Kirk**, film archivist at MGM, presented a personal guide to the genre titled "The Sons of Hercules" on June 28. Kirk had assembled video clips from over 70 of these rarely screened gems, along with videotaped interviews with stars Mickey Hargitay, Richard Harrison and Gordon Mitchell, and cameos from musclemen-legends Steve Reeves, Ed Fury and Reg Park. **Mickey Hargitay** (who co-starred with his then-wife Jayne Mansfield in "The Loves of Hercules," directed by Carlo Ludovico Bragaglia in 1960) made an in-person appearance on June 27. In a "Los Angeles Times" article on the series, he reminisced to interviewer Susan King: "Back in those days I was working out all the time and I had no double. I did all my stunts in my films." In a July 6 appearance shortly before his death, **Gordon Mitchell** provided live commentary for his film "The Giant of Metropolis" (Umberto Scarpelli, 1961). He had also commented to King: "I did my own stunts. I tried to make everything real." In a genre marked by extravagant fantasy, the muscles at least were real.

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MOTION PICTURE ACQUISITIONS

The DGA Motion Picture Industry Conservation Collection continued to expand its holdings at the UCLA Film and Television Archive with the following studio acquisitions:

Buena Vista submitted prints of "Holes" (Andrew Davis, 2003) and "The Lizzie McGuire Movie" (Jim Fall, 2003). Prints of "Old School" (Todd Phillips, 2003) and "Biker Boyz" (Reggie Rock Bythewood, 2003) were deposited by **DreamWorks**. **New Line** deposited prints of "How to Deal" (Clare Kilner, 2003), "Friday After Next" (Marcus Raboy, 2002) and "About Schmidt" (Alexander Payne, 2002). **Paramount Pictures** deposits included "The Italian Job" (F. Gary Gray, 2003), "The Core" (John Amiel, 2003), "The Hunted" (William Friedkin, 2003) and "How to Lose a Guy in 10 Days" (Donald Petrie, 2003). **Sony Pictures** deposited "Anger Management" (Peter Segal, 2003), "Identity" (James Mangold, 2003), "Tears of the Sun" (Antoine Fuqua, 2003), "Basic" (John McTiernan, 2003) and "Charlie's Angels: Full Throttle" (McG, 2003).

"The League of Extraordinary Gentlemen" (Stephen Norrington, 2003), "X2" (Bryan Singer, 2003) and "The Dancer Upstairs" (John Malkovich, 2003) were deposited by **20th Century Fox Studios**. **Warner Bros.** titles included "White Oleander" (Peter Kosminsky, 2002), "Ghost Ship" (Steve Beck, 2002), "Welcome to Collingwood" (Anthony & Joe Russo, 2002) and "Femme Fatale" (Brian DePalma, 2002).

Dustin Hoffman's Punch Productions, Inc. deposited the actor's personal library at the Archive. The deposited 35mm prints representing Mr. Hoffman's cinematic career included "All the President's Men" (Alan J. Pakula, 1976), "Dick Tracy" (Warren Beatty, 1990), "Hero" (Stephen Frears, 1992), "Kramer vs. Kramer" (Robert Benton, 1979), "Midnight Cowboy" (John Schlesinger, 1969), "Tootsie" (Sydney Pollack, 1982) and "Wag the Dog" (Barry Levinson, 1997). The Hoffman deposit also included various television shows, specials and documentaries featuring the star.

Sony Pictures donated a new preservation print of "Craig's Wife" (Dorothy Arzner, 1936) to the Archive. UCLA staff member Zareh Arevshatian deposited and donated a significant number of 35mm prints, including: "Notorious" (Alfred Hitchcock, 1946), "The Farmer's Daughter" (M.C. Potter, 1947), "Spellbound" (Alfred Hitchcock, 1945), "Scene of the Crime" (Andri Tichini, 1986) and "I'll Be Seeing You" (William Dieterle, 1944). Rona and Naomi Magid donated 35mm prints of "The Wicker Man" (Robin Hardy, 1973), "The Mask" (Chuck Russell, 1994) and many press screeners of

television programs, independent films, documentaries and significant titles representative of Jewish world cinema. A 35mm print of "Coming Apart" (Milton Moses Ginsberg, 1969) was donated to the Archive by the director. Cary Becker deposited 35mm print, pre-print, trailer and Betacam SP materials of the Italian film "Guilt Is Not Mine" (Giuseppe Masini, 1952).

SCREENINGS

The **Stanford Theatre** utilized Archive prints for the final month of its classic film noir series, a centennial salute to Bob Hope and the ambitious summer salute to "Fifty Classic Films From Hollywood's Golden Age." Prints that screened at Stanford included "The Ghost Breakers" (George Marshall, 1940) and "Road to Morocco" (David Butler, 1942), "The African Queen" (John Huston, 1951), "Rings on her Fingers" (Rouben Mamoulian, 1942) and "Love Me Tonight" (Rouben Mamoulian, 1932). Bob Hope prints were also used at the **Los Angeles County Museum of Art** and the **Film Society of Lincoln Center** for their salutes to the famous entertainer.

The **Academy of Motion Picture Arts and Sciences** used the Archive's print of "The Box" (winner of the 1967 Best Animated Short) for its Diamond Jubilee Academy Award Celebration. The **Al Jolson Society** screened a print of "Hallelujah, I'm a Bum" (Lewis Milestone, 1933) at its recent convention in Long Beach. The **Film Forum** in New York used seven Ernst Lubitsch preservation prints, including "The Love Parade" (1929), "One Hour With You" (1932) and "The Smiling Lieutenant" (1931) for its salute to the great director. The **Cinematheque Ontario** utilized seven UCLA preservation prints for a salute to Marlene Dietrich, including "The Devil Is a Woman" (Joseph von Sternberg, 1935), "Morocco" (Joseph von Sternberg, 1930) and "Shanghai Express" (Joseph von Sternberg, 1932). The **National Film Theatre** in London presented the Archive's print of "Butterfly" (Clarence Brown, 1924), and the **Austrian Queer Film Festival**, known as 'identities,' screened "Lianna" (John Sayles, 1983) at its June 2003 event.

Finally, the "Last Remaining Seats" series presented every year by the **Los Angeles Conservancy** utilized several UCLA selections for its sold-out month-long series. Titles included "Hollywood: City of Celluloid" (1932), "Balloon Land" (Ub Iwerks, 1935) and "The Sea Hawk" (Frank Lloyd, 1924) with an introduction and salute to the Archive by writer-director and Archive Chairman Curtis Hanson.

TELEVISION ACQUISITIONS

In recent months, the Archive's Television Collection has received a number of notable collections. From **The Academy of Television Arts & Sciences** came Betacam SP copies of 130 nominees and winners of the 54th Annual Los Angeles Area Emmy Awards. The **Goethe Institute New York** donated 16mm prints of 14 episodes of the popular, critically acclaimed German television series "Der Kommissar," which aired between 1969 and 1972 and starred Erik Ode. **Mrs. Sandy Payne**, widow of actor John Payne, donated nine 16mm prints of her husband's 1957-59 NBC Western series, "The Restless Gun." **Nelson Davis Television Productions**, which produces "Making It! Minority Success Stories," broadcast in the Los Angeles area on KTLA, donated 3/4" videotapes of 41 episodes. Performer **Nanette Fabray** donated over 40 programs, including 16mm kinescopes and prints of episodes of "Playhouse 90" (1956); "Westinghouse Playhouse Starring Nanette Fabray" (1961) and "Toast of the Town" (1948). Ms. Fabray also donated a 2" videotape of "Ford Startime: TV's Finest Hour," a 1960 NBC color special in which she starred, and which has been preserved by the Archive. **Hallmark Cards, Inc.** donated D5 high definition videotapes of recent productions: "The Locket" (2002), "In Love and War" (2001), "Little John" (2002), "My Sister's Keeper" (2002) and "The Seventh Stream" (2001), for inclusion in the Archive's Hallmark Hall of Fame Collection.

COMMERCIAL DEVELOPMENT

Clips from the **Hearst Metrotone News Collection** and other archival materials are being licensed to a variety of users. "ABC News," "Access Hollywood," A&E's "Biography," "E! True Hollywood Story," "Real Sports with Bryant Gumbel" and "The Today Show" are some of the programs that have drawn on Archive material. **CNN fiction shows** "Carnivale" and "Sex and the City" have also used footage. **Martin Scorsese's** new film "The Aviator" has also used Archive material. So have a DVD for "Rules of the Game" and "Knights of the Round Table" DVDs for Warner Bros., with titles including "Around the World in 80 Days," "Gaslight," "Mrs. Miniver" and "Where the Boys Are." The Archive also provided footage for the Loews Theaters 100th Anniversary.

TRAVEL

In April, Head of Commercial Development **James Friedman** attended the National Association of Broadcasters meeting in Las Vegas. Director **Tim Kittleson** was in New York that month to visit several foundations. In May, Tim Kittleson and

MIAS Director and faculty member **Steven Ricci** attended the annual FIAF (International Federation of Film Archives) Congress in Stockholm and Helsinki. Preservation Officer **Robert Gitt** and Cataloger **Jane Johnson** attended FIAF as well. (See article on page 11.) Kittleson continued on to London for a meeting at the British Film Institute. Robert Gitt also presented preservation prints at the Nederlands Filmmuseum in Amsterdam, the Svenska Filminstitutet in Stockholm, Cinema Ritrovato in Bologna, Glasgow Film Theater, Filmhouse Edinburgh and the National Film Theatre in London as well as at several U.S. venues. Steven Ricci gave two papers at the National Association of Archives in Turin, and **Rob Stone**, Associate Curator for Collections, also spoke at the conference. Earlier, Stone had visited the J. Paul Getty, Jr. Conservation Center of the National Film Archive in the United Kingdom. In June, Cataloging Supervisor **Martha Yee** was in Toronto for the American Library Association meeting; this was her last meeting as Past Chair of the Cataloging and Classification Section, Association for Library Collections and Special Services. In July, Assistant Film Preservationist **Nancy Mysel** attended a symposium on preserving audio collections at the University of Texas at Austin. **Robert Rosen**, Dean of the UCLA School of Theater, Film and Television, traveled to the Verbier Arts Festival in Switzerland to present a number of Archive preservation titles. Finally, over the Labor Day weekend, **Rob Stone** co-presented (with film historian Sam Gill) a seminar on unidentified film at Cinecon, the Society of Cinephiles' annual gathering in Hollywood.

STAFF NOTES

Associate Programmer **Mimi Brody** appeared on Los Angeles PBS affiliate KCET's local arts and culture program, "Life and Times," on May 15. She discussed the provocative series "Sin Uncensored: Hollywood Before the Code," which screened May 17-31 at the Archive. The Archive has also seen several staff changes over the past few months. **Heather Wilbur** is the new Collection Services Assistant, and previous Archive employee **Donna Ross** has returned as Planning and Programs Analyst. Recent UCLA graduate **Khai Lu** has joined the Archive as Information Technology Manager. In June, Systems Administrator **Tony Chow** left to take a position in the private sector. Collection Services Assistant **Yvonne Behrens** and Motion Picture Collection Assistant **Mike Rupel** have also departed. Cataloger **Jane Johnson** has accepted a position with the Library of Congress and will be relocating to the East Coast. Good luck to all in their new undertakings!

FALL PROGRAM

By Jesse Zigelstein



*Charles Boyer and Jean Arthur
in "History Is Made at Night"
(Frank Borzage, 1937).*

In November, the Archive will present a tribute to Frank Borzage, along with work from other directors bearing the Borzage influence. The series is made possible by a grant from the National Endowment for the Arts.

Borzage was the great romantic of the classical Hollywood cinema. A true journeyman auteur, Borzage worked in every known genre and for all the major studios yet almost invariably managed to imprint his own distinctive style and worldview onto

the material he was assigned. His central concern was romantic love, a staple of Hollywood storytelling that Borzage considered less a narrative convention than a glorious, transcendent value—the overriding purpose and reward of human life. The lyrical mode of silent film was especially congenial to Borzage's sensibility. His early masterpiece "7th Heaven" (1927) won him an Academy Award for best director and established the theme upon which stirring variations such as "Street Angel" (1928) and "The River" (1928) could be played. Adapting to the new era of sound, Borzage applied his inimitable touch to a diverse array of forms: World War I combat film in "A Farewell to Arms" (1932), Depression-era social consciousness in "Bad Girl" (1931), even the romantic comedy in "History Is Made at Night" (1937). His pioneering use of soft-focus photography set the Hollywood standard for romantic atmosphere and defined the screen personae of his favored actresses, Janet Gaynor and Margaret Sullavan. Sophisticated yet uncynical, sentimental without being bathetic, Frank Borzage's films possess a lyrical intensity and romantic commitment unequalled in the history of American cinema.

Archive Home Page

Want to learn more about the Archive? Visit us at our Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Now advance tickets for screenings are available on the Website for \$8 (unless otherwise noted) using your credit card until 3:00 pm the day of the show or 3:00 pm Friday for weekend screenings. Find us at www.cinema.ucla.edu.

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